



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

of the members of the Fine Arts Committee of the Board of Trustees of the Carnegie Institute were aware of the facts in the case. Mr. Parker decided to place the picture on view in the Wunderly Galleries in Pittsburgh and here it attracted much attention and favorable comment. The Art Committee of Carnegie viewed the picture in these private galleries and ordered it restored to the walls of the institute for the exhibition.

It was apparent that the painting was rejected at the direction of Mr. Beatty, Director of the Fine Arts Department of the Institute, who overruled the International Jury and The Fine Arts Committee in removing the picture, after it had passed the first body with honors, and before it had been submitted to the consideration of the second. Such an action in itself places the functions of the jury somewhat in the light of a farce, but it might have found defenders had the reason advanced been consistent with the policy of present and of former exhibitions. Under much pressure Mr. Beatty finally came forth with the excuse that he did not think the public sufficiently enlightened in art to accept the work properly. Such a view of a nude painting from a director of a great museum is a bit unusual. It becomes utterly inexplicable, however, when one contrasts the rejected "La Paresse" with the nude by Caro-Delvaile, who, by the way, was one of the members of The International Jury.

Admitting for the sake of argument that the public of Pittsburgh might not be sufficiently enlightened to receive a work of nude art in the proper spirit, the question still remains how could "La Paresse" be more dangerous to the unsophisticated public of that community than the latter nude? Of the two Mr. Parker's painting is infinitely the more lovely and graceful. It is painted for beauty's sake, while the last named canvas seems to have been painted for the sake of nudity alone. The one is a nude picture, but first and last a *picture*, the

condition of its subject being an *incident*, not the sole *object* of the work. The other is a close study of the nude, in which fidelity to flesh tone and anatomy seems to be the paramount interest. It might even be condemned as more dangerous than "La Paresse," since the attitude of the subject is more exposed. The first impression gained from "La Paresse" is that it is beautiful, the first impression created by the work of Caro-Delvaile is only that it is nude.

This is not intended as a criticism of the latter painting, for, while it lacks much of the pictorial, it is nevertheless a work of art and exceedingly well done. The contrast is drawn only to emphasize the inconsistency of the censorship in this, as in most such cases. Neither should it be understood that there is anything essentially dangerous or objectionable about any nude painting, for the body as God made it is worthy of the unquestioning respect due to all of His works. However, if objection be made to one picture because it is nude, it is, to say the least, the very triumph of inconsistency to accept without question, another, that is, if possible, more nude, or at least painted more especially for anatomy's sake.

Inconsistency in censors and censorships is not a new thing, being rather the rule than the exception. We have had here in Chicago our own little comedy, over which the enlightened have enjoyed a good laugh. Little "September Morn," a slight and child-like figure, scarcely suggestive of maturity, alone with Nature as by Nature made, and shrinking from the water in a modest attitude of concealment, awakened the pious horror of an ex-saloon keeper, officially appointed as a guardian of public morals. On the other hand a two-story canvas filled with almost life sized figures of drunken men and naked courtezans, setting fire to a palace at the climax of the most famous carousal of all history, called forth no protest from pulpit, press or police force, when recently exhibited openly in the most exposed

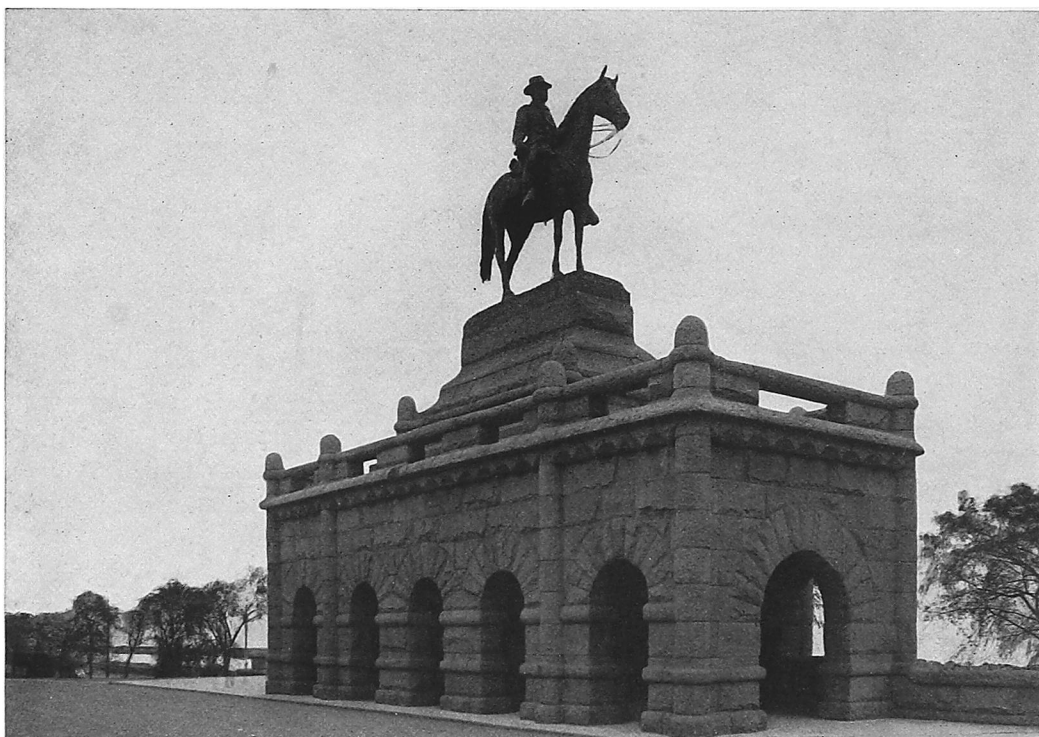
position of one of our largest retail establishments.

Again let it be remarked that even this picture is not necessarily dangerous, for, as Gaultiere has so wisely observed in his work on "The Meaning of Art," "The moral value of a work of art is independent of the morality of the subject treated;" and yet again "Art by reason of its essential character as appealing only to the sentiments bears on morality or immorality only through the sentiments which it contains, the sentiments felt by the artists at the moment of execution transmitted by the aesthetic emotion."

Viewed in this light one finds nothing objectionable in any one of the pictures herein discussed: The first expresses only the delight of beauty and the charm of idleness or

repose; the second only the cold minute interest of a student of anatomy in the details of muscles and flesh; the third is eloquent of beauty and the charm of innocence and dawn; while the last speaks only of the historic interest of an event which is a part of one of the greatest stories of the world and of warfare.

However, we feel that for the benefit of those (if such there be) who attend exhibitions and frequent galleries for the purpose of being shocked, rather than that of being pleased or enlightened, someone should compile a guide book showing when to be shocked and why one thing is more shocking than another. Some one has remarked "Consistency, thou art a jewel," and it might further be suggested that it is the most appropriate adornment for the brow of the censor of art.



GRANT MONUMENT BY L. T. REBISSO—LINCOLN PARK

Photographed by J. W. Taylor